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the manufactory was greatly extended, the source of mechanical power being thus unlimited.

"In order to obtain the desired degree of perfection in the manufacture of their steam-engines, Messrs. Boulton and Watt established a large and complete iron foundry at Smethwick, a convenient distance westward from Soho, and having the advantage of communication with the Birmingham Canal.

"The applicability of the steam engine to the purpose and various processes of coining, led to the erection here in 1788, of a *coining mill*, which was afterwards much improved, and acquired great celebrity for efficiency and dispatch.

"Previous to Mr. Boulton's engagement to supply Government with copper coin, in order to bring his apparatus to the greatest perfection, he exercised it in coining silver money for Sierra Leone and the African Company, and copper for the East India Company and Bermudas. Various beautiful medals were likewise struck here from time to time, for the purpose of employing ingenious artists, and encouraging the revival of that branch of art, which in this kingdom had long been on the decline.

"The penny and two-penny pieces of 1797, the half-pence and farthings of 1799, the pence, half-pence, and farthings of 1806 and 1807, (all of excellent pattern and workmanship,) and we believe the whole of the copper coinage of George the Third, which forms the principal part of that now in circulation, issued from the Soho Mint; at which the five shilling bank tokens issued in 1804 were also struck, and a coinage for the Russian government.

"In a national view, Mr. Boulton's undertakings were highly valuable and important. By collecting round him artists of various descriptions, rival talents were called forth, and by successive competition have been multiplied to an extent highly beneficial to the public. A barren heath has been covered with plenty and population; and these works, which in their infancy were little known or attended to, now cover several acres, give employment to some hundreds of persons, and are said to be the first of their kind in Europe. Mr. Boulton ultimately pur-

chased the fee-simple of Soho and much of the adjoining land.

"The liberal spirit and taste of the worthy proprietor was further exercised not only in the mansion, wherein he resided, but in the adjoining gardens, groves, and pleasure grounds, which, at the same time that they form an agreeable separation from the residence, render Soho, with its fine pool of water, a much-admired scene of picturesque beauty, where the sweets of solitude and retirement may be enjoyed, as if far distant from the busy hum of men.

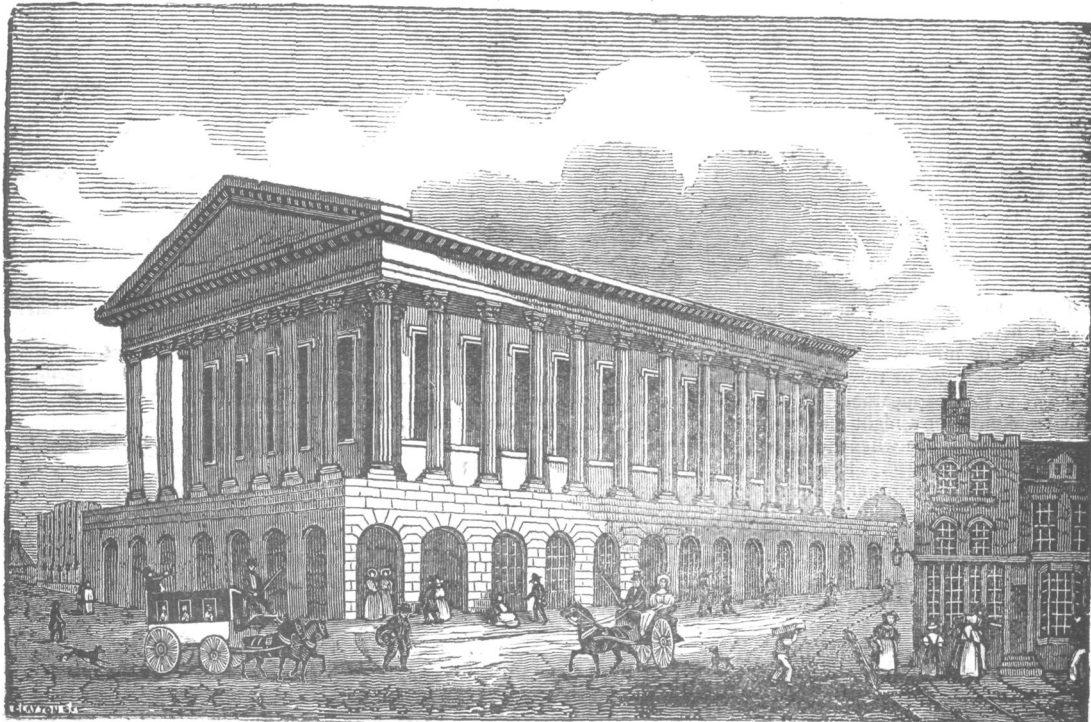
"The elder Messrs. Boulton and Watt are now both deceased, but the various manufactories are continued under several firms by the son of each, *Matthew Robinson Boulton and James Watt*.

ST. PHILIP'S CHURCH.

(See Engraving on the first page.)

"This curious piece of architecture, the steeple of which is erected after the model of St. Paul's, in London, but without its weight, does honour to the age that raised it, and to the place that contains it. Perhaps the eye of the critic cannot point out a fault, which the hand of the artist can mend: perhaps, too, the attentive eye cannot survey this pile of building, without communicating to the mind a small degree of pleasure. If the materials are not proof against time, it is rather a misfortune to be lamented, than an error to be complained of, the country producing no better.

"When I first saw St. Philip's, in the year 1741, at a proper distance, uncrowded with houses, for there were none to the north, New Hall excepted, untarnished with smoke, and illuminated by a western sun, I was delighted with its appearance, and thought it then, what I do now, and what others will in future, *the pride of the place*. If we assemble the beauties of the edifice, which covers a rood of ground; the spacious area of the church-yard, occupying four acres, ornamented with walks in great perfection, shaded with trees in double and treble ranks, and surrounded with buildings in elegant taste; perhaps its equal cannot be found in the British dominions."



THE TOWN HALL, BIRMINGHAM.

"This splendid building was erected from designs, drawn by Joseph Hansom, who, in conjunction with Mr. Welsh, his partner, contracted for its erection, for the sum of £17,000, with about £1700 for extras.

"A steam engine was employed to saw the stone; two hundred thousand bricks were made from the clay out of the foundation. A new species of machinery was constructed by Mr. Hansom, to raise the principals of the

roof whole, to the top of the building, a height of seventy feet from the outside of the building. An accident occurred in this operation by the hook of a pulley block breaking, which killed two workmen. They were interred in St. Philip's church-yard, and a monument erected to their memory, by their employers and their fellow workmen. The monument consists of the base of one of the pillars, wrought by one of the sufferers, for the Hall. The ceiling was framed in compartments and lathed ready for fixing. The scaffold for the interior and ceiling were constructed upon a novel plan; yet with all the economy that could possibly be used in the building, and in procuring materials for its erection, the parties became bankrupt, and were unable to finish the work, having undertaken it at about £4,000 less than ought to have been paid for its erection. The sureties have been obliged to pay the difference; and Mr. Foster of Liverpool has been engaged to finish the work, which was in a very forward state at the time of the bankruptcy.

"The building was commenced on the 27th of April, 1832, and although prepared for the Musical Festival, in October, 1834, it was not finished till 1835. The external length of the building is one hundred and sixty feet, and the width about ninety feet. The internal length of the large Hall is one hundred and forty feet by sixty-five feet, and the height to the ceiling is sixty-five feet. The basement is twenty-three feet. There are thirty-two fluted Corinthian columns, after an example of the temple of Jupiter Stator at Rome, thirty-six feet high, and three feet six inches in diameter, which supports the entablature. The entablature is nine feet and the pediment fifteen feet, making a total height of eighty-three feet to the acrotorium. The building is brick, faced with Anglesea marble, which is very hard and durable. An addition was made to the arcade, in front, without adding to the beauty of the work or much to the utility of it, contrary to the original design, which was to have been a single arched piazza, instead of a double one, as it now stands. The internal construction of the hall is convenient, and fully answers the expectations of the public. It is in fact considered the best Musical Hall in the kingdom. There is a narrow gallery on each side, and one of considerable depth at the east end. The west end is occupied by the organ and convenience for the performers. Fluted Corinthian pilasters ornament the spaces between the windows. The ceiling is a chaste and splendid specimen of art, and universally admired. There are two tier of low corridors along each side of the building, communicating with the floor and the side galleries. The Hall was opened for the Musical Festival, in October, 1834, and has since been used for several concerts, political, and other meetings. At the nomination of members for the borough, January 7, 1835, the large gallery was so much crowded that the panneling in front gave way, and many persons were precipitated into the body of the hall. Several were severely hurt and many bruised. The hall will seat about four thousand persons, and will hold from eight to ten thousand standing.

"The Organ is a truly magnificent instrument and was built by Mr. Hill, of London. The term "built" is with propriety applied to this organ, which is thirty-five feet wide, fifteen feet thick, and forty-five feet high.

"It has four rows of finger-keys, of six octaves each, extending from C an octave below C C, to C in altissimo. The three lower rows act as is usual in large organs, viz. on the choir organ, the great organ, and the swell, which descends to C C. The fourth, or upper row, has no pipes of its own, but any stop in the choir or swell may be played upon it, *whether it is or is not drawn out* for use on any other row of keys. To effect this, every stop in the choir organ and swell, has *two* draw-stops, one of which will cause it to sound from the usual finger keys, the other will cause the *same pipes* to sound from the upper or combination row.

"A peal of small bells, which are fixed in the swell, are played on by the upper row of keys only; they have a novel, but not a very rich effect. Below the finger keys, and on a level with the floor, are two octaves of pedal keys. These act upon the corresponding finger keys of the choir and great organ at pleasure, and have besides,

two open double diapason stops, the one wood, the other metal, which are played by them only. The largest pipe of each of these stops is thirty-two feet long, and sounds a note two octaves below C C. There are also two octaves of finger keys on the left of the great row, which act upon the pedals, thus enabling a second performer to take the bass part, without inconveniencing the principal performer by sitting with him.

"These and many other combinations too numerous to mention, enable the performer to produce an almost endless variety of tone and power; the mechanism by which they are accomplished is highly ingenious, and extremely complicated; yet unnecessary weight and friction have been so carefully avoided, that the touch is not unpleasantly stiff. The total number of stops is upwards of forty, but the draw-stops, from the causes before mentioned, amount to upwards of sixty. The tone is sublime and soothing, and not in the slightest degree harsh or coarse. The full effect, however, has not yet been heard, as from some strange delay, several of the reed stops have not yet (Feb. 1835) been put in their places. An inspection of the interior of this immense piece of mechanism is a high treat to every scientific person, and never fails to produce feelings of admiration and astonishment, with a deeper conviction of the extent and variety of those "capacious powers" that "lie folded up in man."

The organ is the property of the Governors of the General Hospital, and was built at their expense, (assisted by voluntary contributions,) for the use of the musical festivals. It is an honour to the builder, to its spirited proprietors, and to the town in which it stands.

There are about one hundred pipes, from sixteen to thirty-two feet long. The total number, it is expected, will exceed six thousand. The longest metal pipe is thirty-five feet long, and 20½ inches diameter, the foot of which weighs two hundred and twenty-four pounds. The principal pipe has a cubical area of two hundred and seventeen feet. The timber required in the erection of the instrument was about twenty-five tons, and the metal about fifteen tons, making the total weight of the instrument about forty tons. The external design is by Mr. Mackenzie, which harmonizes with the style of the building."

THE LAST MEETING.

In such an eve as this—at such a time—

The sun in beauty on the hill had stopped
To take his parting look, then to acclime

Far distant bent his way; upon the top
Of heaven's high arch the silver moon arose,
To bless the hours of slumber and repose.

In such an eve as this, I say, we met

Beside a purling rill, which bubbled by
Clear in the moon-light's beam, as if 'twas set

In rubies and in pearls; the deep-drawn sigh
Oft heaved our breasts, the thought itself was pain
That we perchance might never meet again.

Our love was not of common mould—from youth

Our hearts were knit in bands so strong, that place
Or time could never break. I knew the truth,

Although I spoke it not, that on her face
Were the cold traces of a slow decay,
Which told that she from earth must pass away.

Her eye of jet looked brighter than before—

A tear of sorrow roll'd upon her cheek
Like dew upon the lily leaf; and o'er

Her ashy lips the smiles that used to check
My woe, played on them now, to make more dear
Her fading form, and parting more severe.

We parted—yet we thought it not the last

Time we should e'er behold the eyes of those
Each other loved. Her broken spirit passed

To God, and death has ended all her woes.

I parted her in sorrow—but in love

I bowed to Him who reigns in heaven above.

Ballymena.

S. J.